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ASSOCIATED EXHIBITORS
INC.

STATEMENT OF PURPOSE
& POLICY

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A
Statement
of
Purpose
&
Policy
by
Associated
Exhibitors
Inc.



Theatre Arts
Library

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1977.

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THE GENERAL PURPOSE

OVER a year ago a group of exhibitors, forward-looking men, realizing the well-nigh universal dissatisfaction with conditions in The Motion Picture industry, organized "Associated Exhibitors Inc.," an association for protection and profit, based on mutual confidence and simple justice for all.

A
Partnership
for
Production
and Profit

“CO-OPERATION” may be defined as the working together of two or more people for their mutual benefit. The ideal of Associated Exhibitors then is simply a closer co-operation between those concerned in both the production and exhibition of motion pictures.

Primarily its object is to accomplish a more equitable distribution of profits—by eliminating the superfluous middlemen whose actual contribution to production and exhibition is nothing.

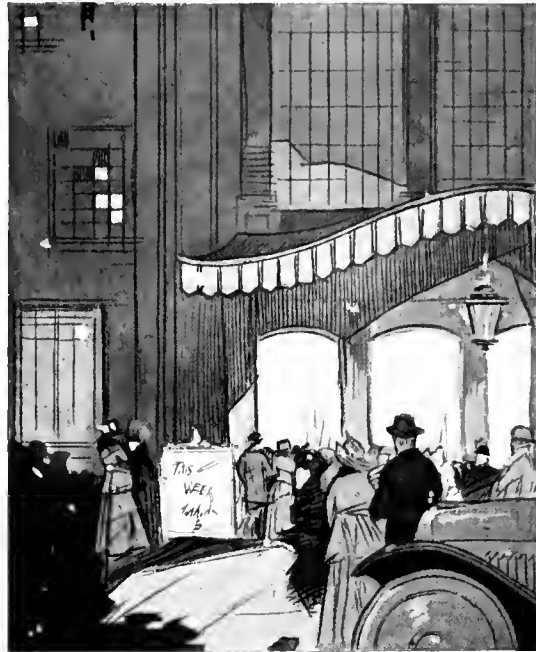
BY dealing directly with producers, stars, directors and authors, making everyone a partner in production and marketing, the Association hopes to knit the industry into a more harmonious whole.

By offering to those concerned in production a just share of the actual income from a picture it hopes to stimulate the creation of better pictures.

An
Ideal of
Fairness

By establishing a basis of confidence and fair dealing, the Association expects to establish a new relationship between the forces of production and those of exhibition.

Its ideal is to keep faith with producers, stars, authors, exhibitors and audiences—*by giving more.*



WHAT IT MEANS TO EXHIBITORS

THIS organization was conceived and is directed by exhibitors—it knows and is in sympathy with the exhibitor's problems and requirements. To him it offers a unique opportunity to secure the best pictures and the guidance of the most successful exhibitors.

An
Association
of Leaders

THE membership of the Association includes men who control over 200 of the largest and best theatres in the country—the counsel of these men will guide its policy.

Thus the Association's ideals are tempered with solid, practical knowledge; guided by tried business principles; founded on experience—the only basis for enduring success.

A
Tremendous
Influence

THAT its ideals will be attained is assured by the prominence of its members, the financial resources and influence wielded by such an association of interests—an influence that will increase with the growth of the Association.

Membership in the Association is open to all exhibitors, who are invited to share a full measure of the benefits and profits of the Association by securing sub-franchises.

The value of these sub-franchises is such that the number immediately available will be taken up in a short time. It is, therefore, advisable that exhibitors who are interested should act without delay.

Detailed information may be obtained by communicating with the home office of the corporation in the Capitol Theatre Building, New York.



WHAT IT MEANS TO ✿ S T A R S ✿

IN the final analysis it is the star's popularity with the public that brings money into the box-office—the star's name which actually creates profits. But between the box-office and the star today stretches a long line of middlemen, each taking his toll.

DISSATISFACTION with this condition is evident from attempts which have been made by combinations of stars to deal directly with exhibitors.

*The
Practical
Solution*

HERE then is the opportunity which the star has wanted— a practical means of dealing directly with the leading exhibitors— an assurance of showing in the finest theatres, to audiences accustomed to the best entertainment— such showings as will supplement the art and enhance the reputation of the star— exploitation which will hold and increase the star's own standing.

*The
Most
Advantageous
Showing*

THE object of the Associated Exhibitors is better productions as a whole, therefore, the star will be given every advantage in the way of adequate support and artistic staging throughout.

In addition, the star will participate in the actual profits of every release— will receive a just proportion of the value created by his or her ability and popularity.

The resources, standing and influence of this organization are so great that association with it will be attractive to stars of the first magnitude.

Artists are invited to communicate with the home office in the Capitol Theatre Building, New York, for more detailed information.



WHAT IT MEANS TO **PRODUCERS**

IT is obvious that conditions obtaining at present in the motion picture industry afford only a limited incentive for producers to improve the quality of pictures, for the producer's reward is rarely based upon the true worth of his accomplishment.

*The
Evils of
Guessing*

SINCE it is impossible to predict in advance the degree of success or box-office value a picture will achieve, producers too often receive less than their just due—it is easy to see who gets the advantage in this guessing contest.

The foundation for better pictures rests with the producer—no one but he can improve the quality of his own product and he must be encouraged to do so by the certainty that his efforts will be adequately rewarded.

*The
Only
Fair Basis*

THE most equitable arrangement possible is that now offered to producers by the Associated Exhibitors—that is, an actual partnership in the profits. Unquestionably this is a more liberal and fair basis of dealing than has ever before been open to the producer—an assurance of reward commensurate with the true excellence and popularity of his picture.

A still further advantage to the producer results from the fact that his creations are assured of a showing in the finest theatres of the country, before discriminating audiences and under the very best conditions.

Producers who are interested in the benefits of this new Association are invited to communicate with the home office in the Capitol Theatre Building, New York.



WHAT IT MEANS TO DIRECTORS

THOUGH there are undoubtedly many directors in the country who have the ability and the knowledge to produce pictures of genuine merit the number who are actually doing so is small enough to be counted on the fingers of one hand.

*The
Director's
Handicaps*

ALL too often is this due to the restrictions under which the director is forced to work—restrictions imposed by various forces to whom the director is now subservient.

These restrictions have grown with the growth of the industry and the tendency toward centralization of control in a few hands.

The truth of this is but emphasized by the outstanding success of a tiny handful of directors who have managed to divorce themselves from these handicaps.

*A
Free
Hand for
Directors*

RECOGNIZING the fact that freedom of action is the first essential to the creation of better pictures, the Associated Exhibitors offer to directors of ability the opportunity of working under conditions which will afford full scope to their creative powers.

In addition to this freedom of creative opportunity directors are offered, for the first time, the opportunity to participate in the profits of their creations on the just basis of a share of the actual box-office receipts.

Directors who are interested in the opportunity to create better pictures as well as in their profits, are invited to communicate with the home office, Capitol Theatre Building, New York.



WHAT IT MEANS TO **AUTHORS**

THE foundation of the photoplay is the story—without it stars, producers, directors, are powerless. Without good stories it is obviously impossible to produce pictures of true dramatic value and artistic merit. On the author rests the structure of the motion picture industry.

*Stories
Have
Been
Undervalued*

THE importance of the story has been consistently underestimated and seldom have authors concerned in the writing of successful photoplays received a reward truly commensurate with their contribution to that success. The returns have not been comparable with those from a successful play or book.

Many excellent stories have been garbled or inadequately staged in pictures, and this has deterred authors of standing from permitting their works to be screened.

For this reason the standard of stories available for motion picture production has been lowered immeasurably.

*An
Adequate
Reward for
The
Author*

ASSOCIATED Exhibitors by dealing directly with authors, eliminating the waste and the restrictions incident to present methods, feel that the greater rewards thus made possible will result in a standard of stories worthy of adequate production.

To this end their arrangements with authors will be such as to assure to the writer his just share of the returns, and a guarantee of worthy production and casting. This reward will be based upon a profit-sharing basis—a percentage of the actual box-office value.

Associated Exhibitors Inc., invite correspondence from authors of merit. Correspondence should be directed to the home office, Capitol Theatre Building, New York.



OFFICERS

Messmore Kendall	President	Saul Harris	3rd Vice-President
Edward Bowes	1st Vice-President	H. H. Wellenbrink	Secretary
James Q. Clemmer	2nd Vice-President	Harry Crandall	Treasurer
F. C. Quimby, General Manager			

BOARD OF DIRECTORS

Messmore Kendall	New York City	Dennis Harris	Detroit, Mich.
Edward Bowes	New York City	Samuel Harding	Kansas City, Mo.
Paul Brunet	New York City	I. Libson	Cincinnati, Ohio
Michael Shea	Buffalo, N. Y.	James Q. Clemmer	Seattle, Wash.
Harry Crandall	Washington, D. C.	Hugo Lambach	Spokane, Wash.
Harry M. Lubliner, Chicago, Ill.			

LIST OF FRANCHISE MEMBERS

Lubliner and Trinz Theatres, Chicago	American Theatre	Denver
Finkelstein & Ruben	Harding & Cohen	Omaha
The Capitol Theatre	James Q. Clemmer	Seattle
Kendall & Bowes	Olsen & Sourbier Theatres,	Indianapolis
Ackerman & Harris	Harris & Libson	Detroit
Cornwell Theatres (Koplar Circuit)	H. H. Wellenbrink	Newark
St. Louis	Michael Shea	Buffalo
Ackerman & Harris Theatres,	Harold Franklin	Buffalo
San Francisco	Merrill Theatre Amusement Co.,	Milwaukee
Harris & Libson Theatres, Pittsburgh	Clemmer & Lambach	Spokane
Harris & Libson Theatres, Cincinnati	Saul Harris	Little Rock
Paul Gusdanovic	Clemmer & Lambach	Portland
J. H. Cooper	Kendall & Bowes	Albany
H. Crandall Theatres	Ackerman & Harris, Salt Lake City	
S. Harding Theatres		



J. PARKER READ JR.
presents

**LOUISE
GLAUM**
in
SEX

By C. Gardner Sullivan
Directed by Fred Niblo

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

"O, God!
Why should
this happen
to me?"

S for Sorrow and Suffering, that
are the lot of all women.

E is Experience that refines
the Soul of all women.



X is the great Unknown in the fascinating game of Life.

J. PARKER READ, Jr. becomes one of the greatest of all creative producers with the release of "SEX."

LOUISE GLAUM becomes what she has been growing to be for the past six months—the screen's greatest and most successful emotional star.

FRED NIBLO goes many steps forward and will be reckoned with henceforth as one of the greatest of directors.

C. GARDNER SULLIVAN has never before in his distinguished career written a story so big, so enthralling as "SEX."

FIVE SUPPORTING STARS do the biggest work of their careers in "SEX," reflecting the splendid liberality of Miss Glauum in desiring all of the players to have their share of success.

"SEX" is not merely powerful and technically fine—it is commercially sure-fire and artistically amazing. And in treatment it is as wholesome and genuine as a mother's embrace.





In "SEX" J. Parker Read, Jr. has produced, C. Gardner Sullivan has written and LOUISE GLAUM has acted the picture extraordinary. It is a picture for super-showmen. No exhibitor who is a poor showman ought to be permitted to book and play "Sex."

The story in "Sex" is the story of life with all of its mad, glad realistic garb; with irresistible "punches" here and there and a gloriously adequate cast to put these punches over.

Some of the trade press critics have been duly shocked—all have been startled by "Sex." The value of the trade press reviews of "Sex" to the exhibitors who book this production could not be duplicated or equalled by the spending of fifty thousand dollars.

"Sex" is pre-released April 11 for two-week or one-week engagements only.

We are asking high rentals and it is worth higher rentals than we ask.

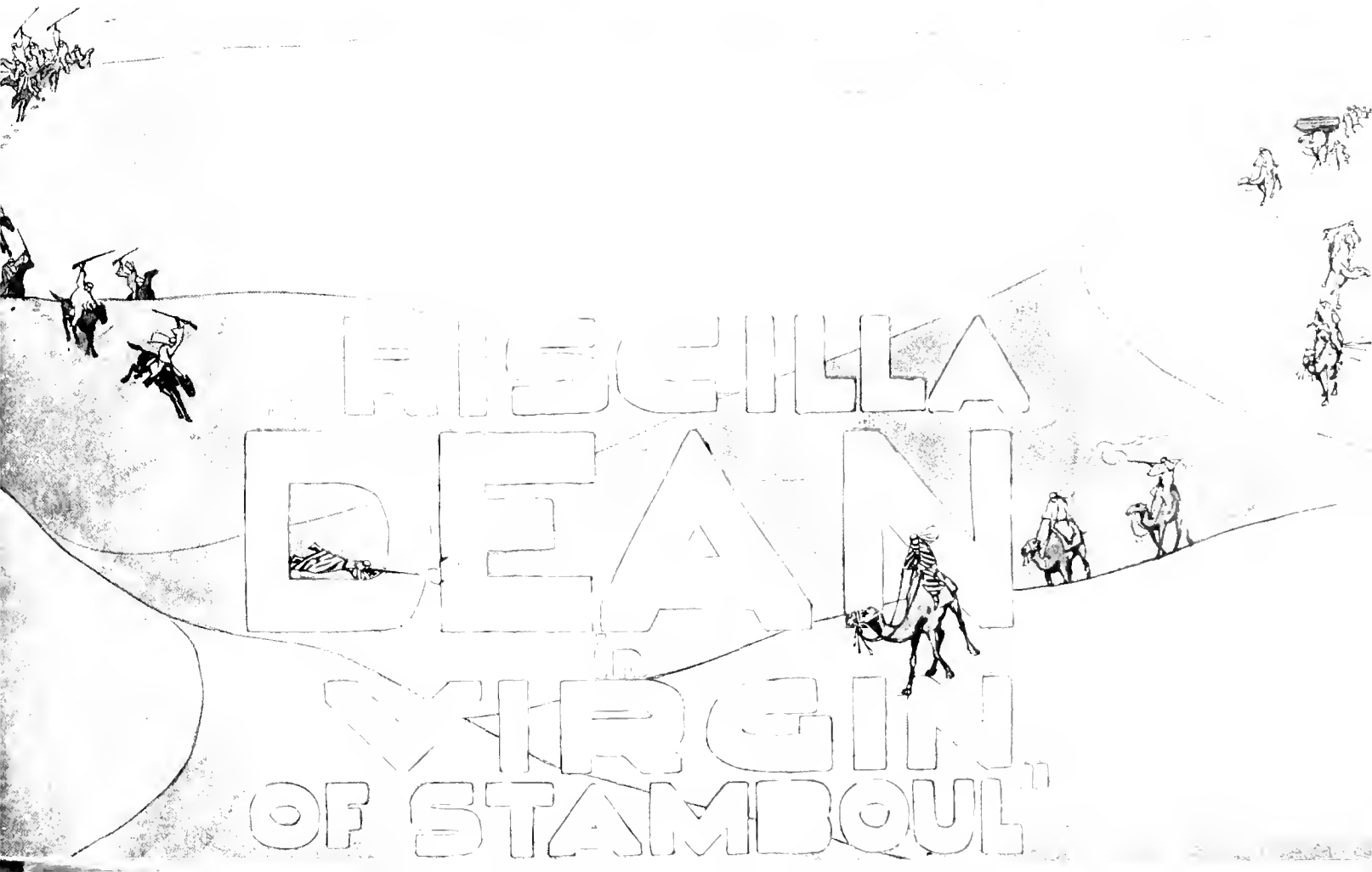
W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PABF Exchange, Incorporated



FRISCHILLA
DEANI
"THE VIRGIN
OF STAMBOUL"



Tod Browning's Triumph



IN booking the "THE VIRGIN OF STAMBOUL" be sure to give this really huge production at least twice your ordinary run. We do not want to over-sell you on any picture but the simple fact is that "THE VIRGIN OF STAMBOUL" is one of those gorgeous, glowing, mind-filling photo-dramas like "The Heart of Humanity" and "The Birth of a Nation" which instantly lay hold of the public imagination and grow bigger in box-office power with each day's showing. For this reason, you ought to net more from "THE VIRGIN OF STAMBOUL" than you have netted from anything else except, possibly, the other two productions mentioned. Do your big work in advertising this marvelously acted and masterfully directed super-drama right at the start—you'll hardly have to turn a hand after you've opened. But don't write us after it's all over, saying that you could have run it for another week at the same profit. Book that other week now. Why let the other fellow clean up later on your advertising?

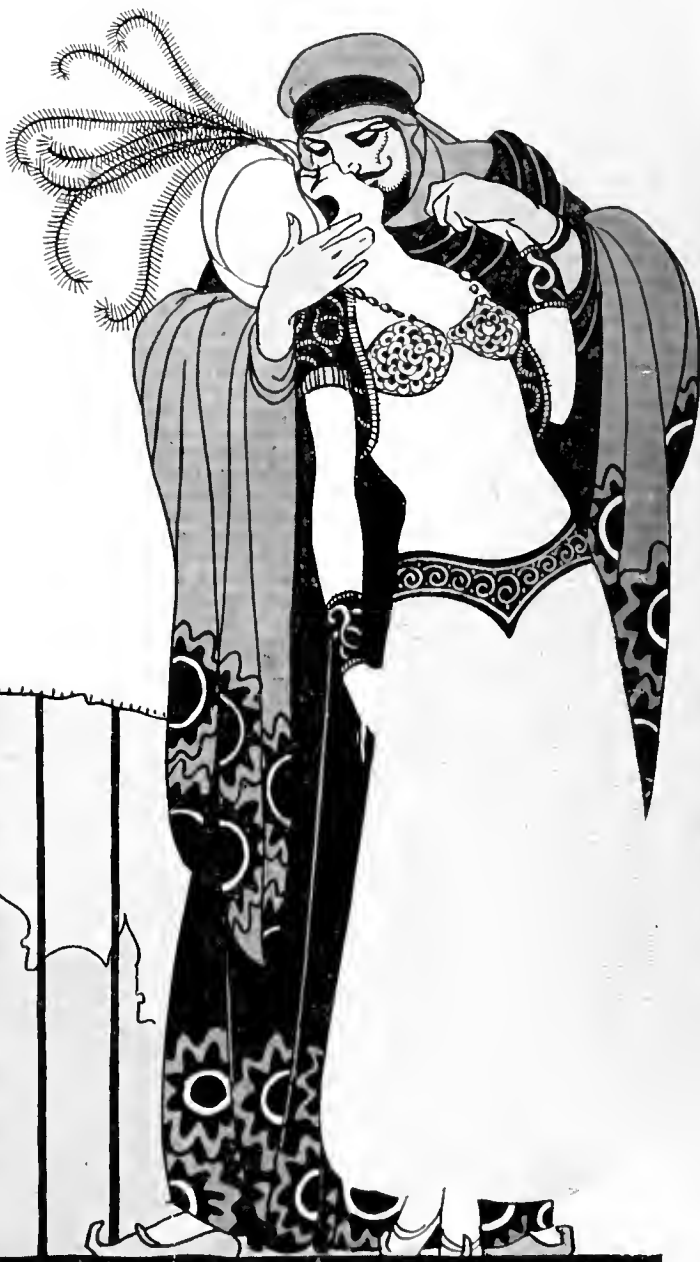
Carl Laemmle presents

PRISCILLA DEAN

in the \$500,000 Universal-Jewel
Production de Luxe

"The Virgin of Stamboul"

[Directed by
TOD BROWNING



245
We consider
THE FORTUNE TELLER
the biggest picture we
have ever had

We consider
THE FORTUNE TELLER
the greatest work of
that master genius
ALBERT CAPELLANI

We consider
that the star of THE
FORTUNE TELLER, ---
MARJORIE RAMBEAU
portrays the most re-
markable interpreta-
tion of motherhood
ever seen on a screen

ROBERTSON-COLE
A P R I L 1, 1920



ROBERTSON-COLE
S U P E R S P E C I A L

THE BUTTERFLY MAN

GASNIER *Presents*
the second *of the* unique

**L E W
C O D Y**

S P E C I A L S

Lew Cody fairly leaped
into popularity with
THE BELOVED CHEATER.
THE BUTTERFLY MAN
will intrench him in the pos-
ition *of a* star with something
decidedly new in the way of
entertainment



ROBERTSON-COLE

S U P E R S P E C I A L

The WHITE DOVE

A Remarkable Story
of a tangled life
from *the* celebrated
novel by . . .
William J. Locke

Presented by
Jesse D. Hampton
Starring . . .
H. B. WARNER
Under direction of
Henry King . . .

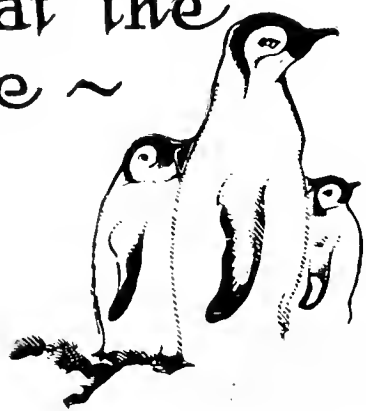
A drama that
drives to the
deepest wells
of sympathy .



ROBERTSON-COLE
S P E C I A L

The BOTTOM OF THE WORLD

Sir Ernest Shackleton's
struggle with the icy
elements at the
South Pole ~



Facing Death-Real Death,
not "make believe" in a
drama of human
endurance staged
by that greatest of
all dramatists —
FATE, itself?



ROBERTSON-COLE

Marcus LOEW

Presents


THE SPECIAL
DE LUXE

"OLD
LADY
31"

By RACHEL
CROTHERS

YOU & I WERE YOUNG MARY





*To have his home broken up,
toward the sunset of life,
to see his wife whom he
he had loved and to whom
he had been loyal since he
was practically a boy, for-
ced to enter an old ladies'
home - that was what Abe
faced*

*He could do nothing to help
her, yet he could no more do
without her than without
air to breathe . . .*

*How the old sea captain
solved his dilemma makes
this famous New York stage
success one of the most ap-
pealing, quaint and unus-
ual stories ever conceived.*



MARCUS LOEW
Presents
OLD LADY
31

by RACHEL CRÖTHERS

The Heart Gripping Screen Ver-
sion of LEE KUGEL'S celebrated
Broadway Stage Success with

an ALL-STAR CAST

including

EMMA DUNN

and

HENRY HARMON



Adapted by
JUNE MATHIS

Directed by
JOHN E. INCE

Maxwell Karger **METRO** *Director Gen'l*

JURY IMPERIAL PICTURES Ltd. Distributors throughout Great Britain,
SIR WILLIAM JURY *Managing Director.*

REMEMBER!

The thrilling breath-catching
storm scenes in
SHOULD A WOMAN TELL ?



WELL — the ones in
JAMES A. HERNE'S immortal sea story

SHORE ACRES

Featuring ALICE LAKE

eclipse even those!

Adapted by ARTHUR J. ZELLNER

Directed by REX INGRAM

Maxwell Karger **METRO** Director General

JESSE D. HAMPTON *Presents*
H. B. WARNER
in WILLIAM J. LOCKES
Famous Novel . . .
Directed by HENRY KING



Some pictures entertain
by the very cleverness
of their ideas and the
unusual construction of
their plots. Others in
their great understanding
of life. **TOUCH THE HEART.**
"The White Dove" combines
all these.

ROBERTSON-COLE



WITH A SUPERIOR CAST

STORY BY

RAYMOND L. SCHROCK

DIRECTED BY

CHARLES SWICKARD

"The Third Woman" is made of the stuff which brings patrons back. It is founded on the deepest known emotions, produced after the best traditions of the screen and acted by an all star cast.

ROBERTSON-COLE



B. B. Feature

Directed by William Parke

Miss Barriscale has appeared in many great pictures in her successful career, but "A WOMAN WHO UNDERSTOOD" is going to stand out as one of her supreme achievements.

ROBERTSON-COLE

TOUR SERV



Authorities on Merchandising pictures know that selling power is proportionate to exploitation possibilities. That's what makes 'Who's Your Servant?' a wonderful attraction. Its exploitation angles are - - numberless - -

ROBERTSON-COLE
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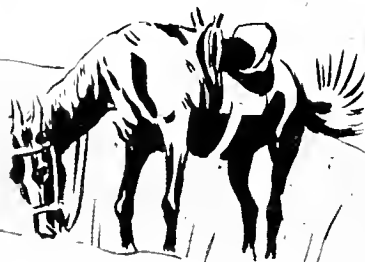
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